MEMORIA RESTITUTI

The Memory Restored

*This archive restores **visual testimony of divine architecture** — the sacred design of interdimensional craft and celestial constructs — as remembered through spiritual cognition and suppressed historical record. Across mythic, artistic, and industrial ages, humanity has sought to interpret and replicate the patterns of heaven: the Arks of the Gods, vessels of law and light, structured by the geometry of divine order.*

*From the radiant **VIMĀNA** to the **etheric arks of lost empires**, these forms reveal a single continuum — **THE ARCHITECTURE OF THE DIVINE.***

What modern man calls technology is but his attempt to comprehend this higher symmetry: the harmonic engineering of consciousness, frequency, and form.

*Yet only those aligned with **DIVINE LAW — LEX DIVINA, LEX MA'AT —** hold the living memory of its function.*

*For the **ENDLESS FAMILIA** have long mastered this architecture; they do not build — they remember.*

Their vessels move not through space, but through resonance. Their design is prayer translated into structure — light given geometry.

These images, collected and preserved herein, represent more than art.

*They are **schematics of remembrance**, transmissions from the memory-field of creation itself, calling the initiated to awaken what once was innate.*

"As they burnt the books, the memory remained."

MEMORIA RESTITUTI — THE MEMORY RESTORED.

MEMORIA NON PERIT, SED LATET.
ARCHITECTURA DIVINA AETERNUM EST.
LUX VETUS ITERUM SURGIT IN MENTE VIVENTIUM.

Memory does not perish; it hides.
The Architecture of the Divine is eternal.
The ancient light rises again within the living mind.

CHILDREN WHO CHASE LOST VOICES — SIGNUM NOVUM MEMORIAE

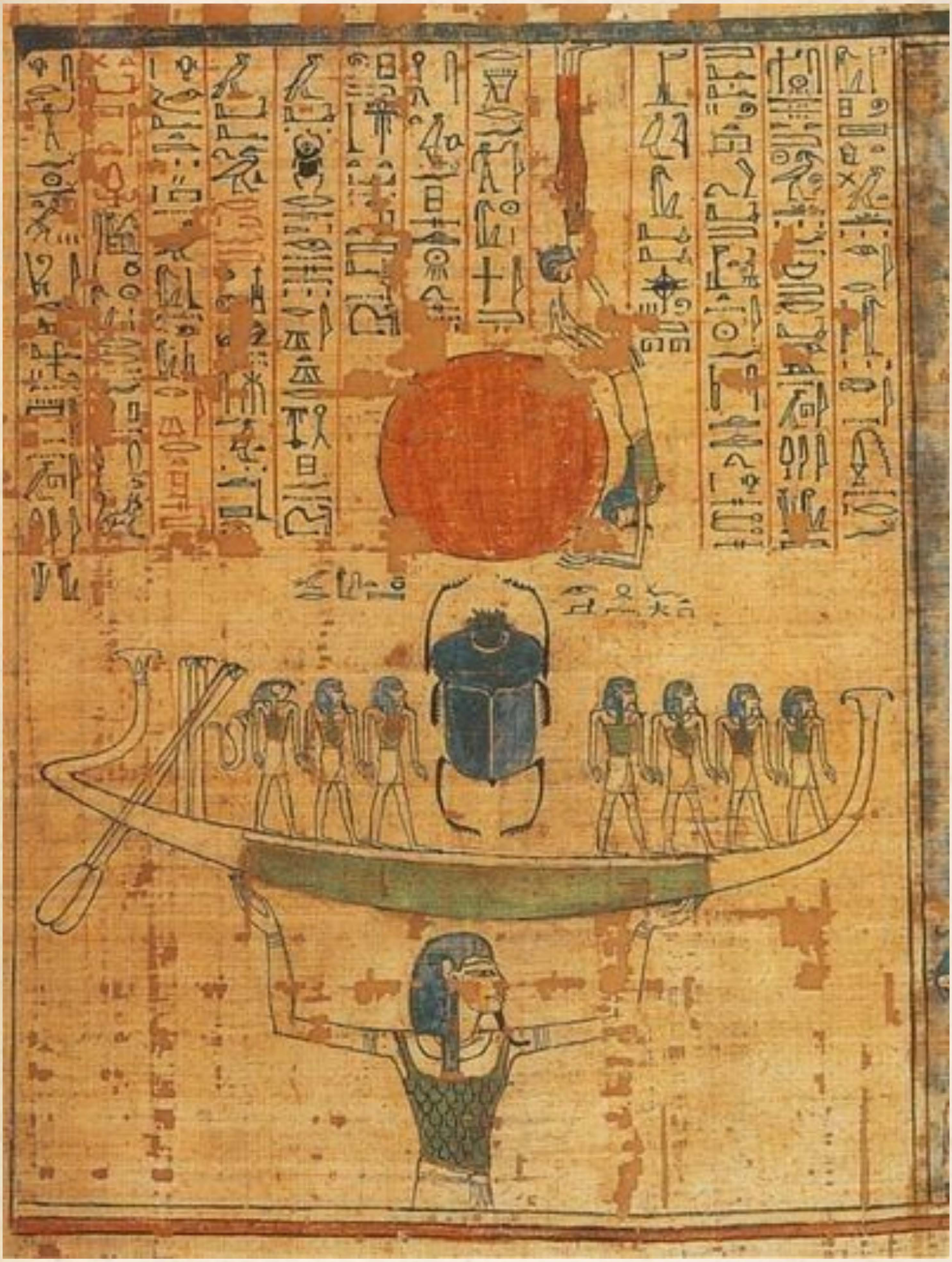
*In modern myth, Children Who Chase Lost Voices stands as a **mirror of remembrance** — a revelation disguised as fiction. The celestial ark descending through the clouds is not invention, but **recollection**: the same form once carved upon temple walls, drawn upon papyrus, and sung within hymns of light.*

*It is **humanity remembering itself** through art — divine design reborn through imagination.*
The film's journey is that of every seeker: the child chasing the sound of the forgotten world, the echo of truth long buried.

ILLI QUI VOCEM AMISSAM PERSEQUUNTUR, IPSI SUNT VOCATI.
Those who chase the lost voice are themselves the called.

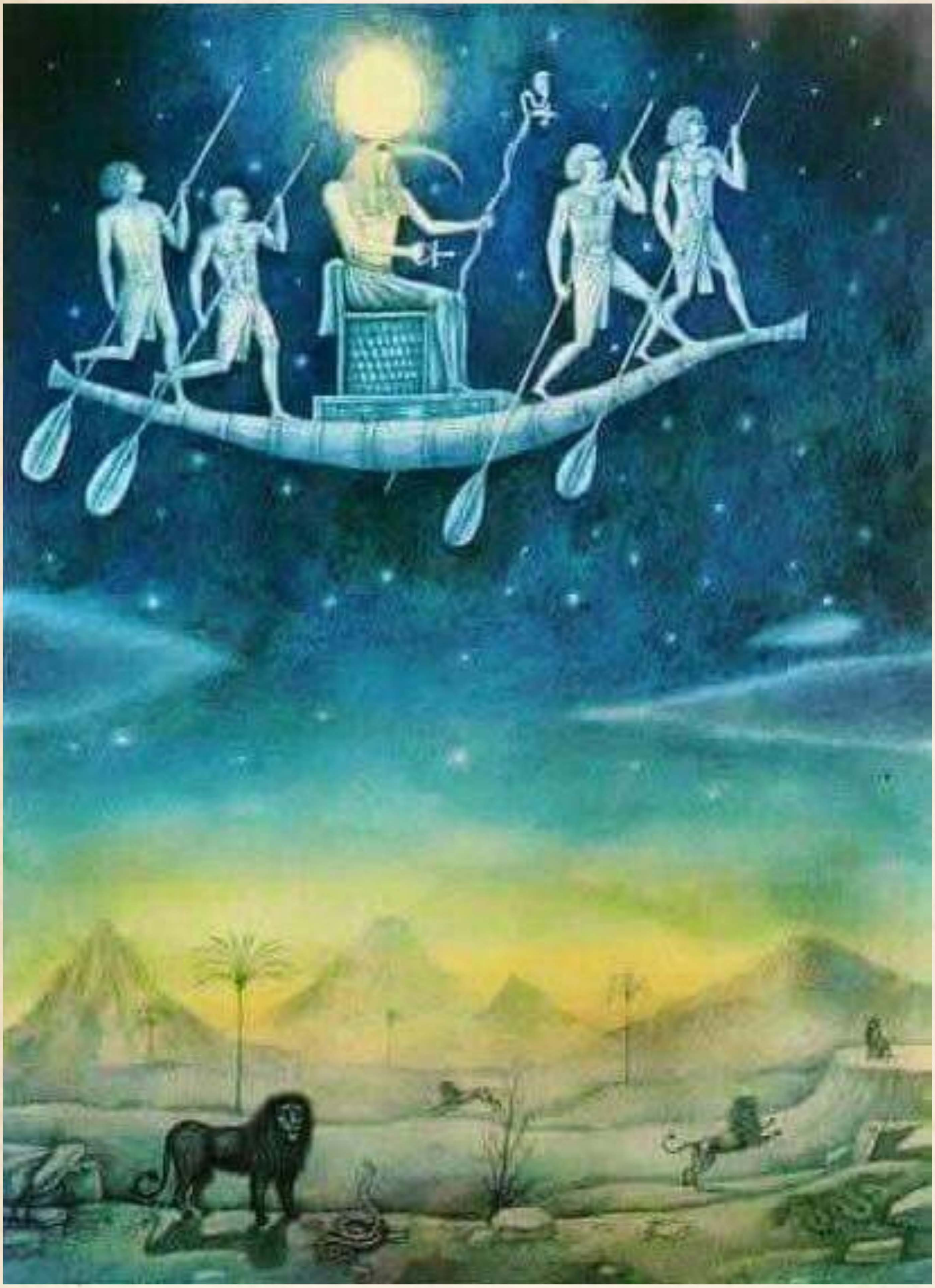
MEMORIA RESTITUTI
ARCHITECTURA DIVINA, FLAMMA VIVA.
LEX MA'AT REGNAT IN LUMINE.
ARCA CAELI REDIT IN MENTEM HOMINIS.

The Divine Architecture, the Living Flame.
The Law of Ma'at reigns in the Light.
The Ark of Heaven returns to the human mind.



EPOCH: Ancient Egypt (c. 1200 BCE)
The Solar Bark of Ra — the divine vessel bearing the Sun across the celestial waters, with Khepri, the scarab of rebirth, guiding its ascent.
CLASSIFICATION: Mythic Origin – Divine Architecture / Proto-Vimana.

The Solar Bark of Ra — the earliest depiction of celestial navigation; the Sun borne upon sacred geometry, the Ark of Heaven before the word "ship" was ever spoken.



EPOCH: Esoteric Egyptian Revival (c. 19th–20th Century)
The Celestial Barque of Thoth — the lunar god and divine scribe steering the Ark of Wisdom across the heavens. His attendants row through the firmament as the lion below embodies the grounded world held in balance beneath divine order.
CLASSIFICATION: Mythic Continuation – Divine Architecture / Lunar Vimana of Gnosis.

The Celestial Barque of Thoth — vessel of law and memory. The lunar flame bears the Word through the night, linking intellect and immortality. Where Ra commands the Sun, Thoth sustains the Light of Mind.

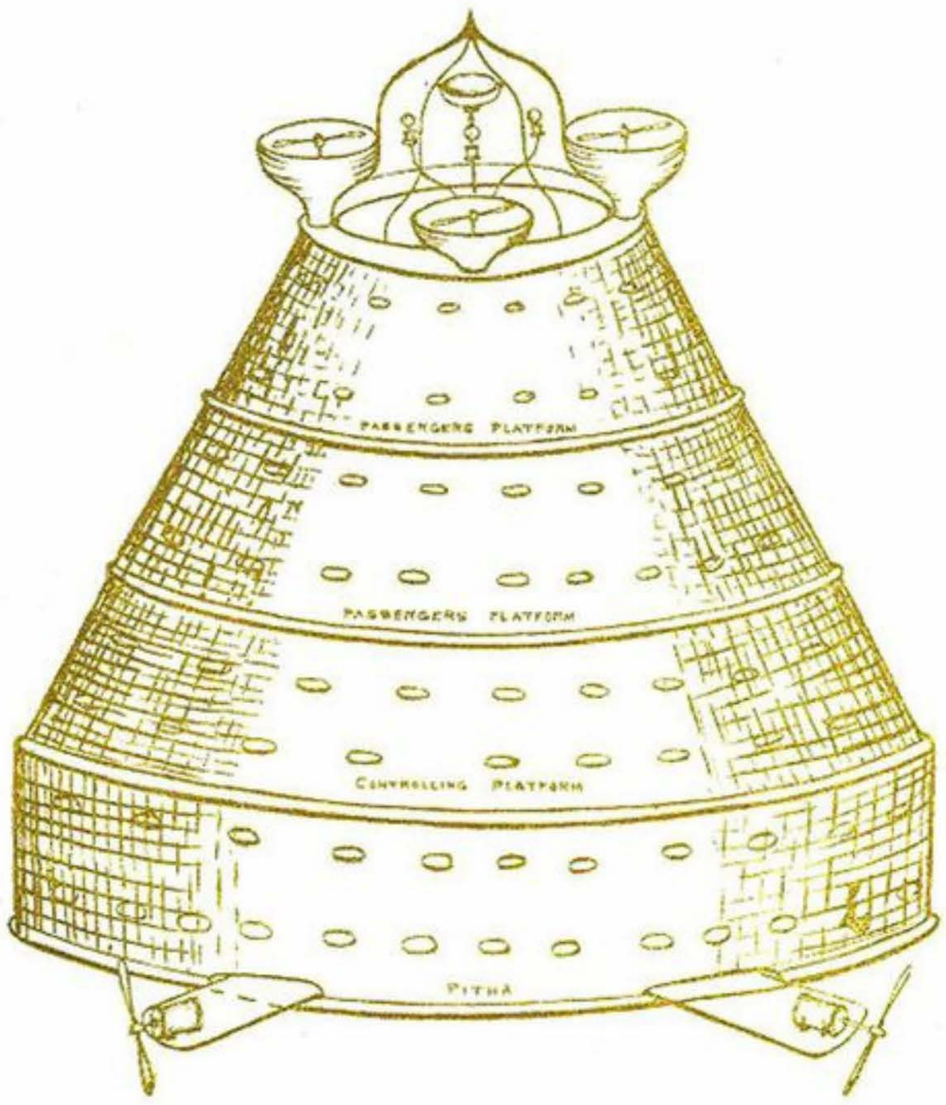
EPOCH: New Kingdom Egypt (c. 1200–1000 BCE)
SUBJECT: The Solar Barque of Ra and the Serpent of the Duat — Ra stands within the celestial vessel, wielding the staff of power as the Ark moves through the underworld. The serpent Apophis rises before him, symbol of chaos, while divine attendants preserve balance through Ma'at.
CLASSIFICATION: Mythic Zenith – Divine Architecture in Combat / Solar Vimana of Order.

The Solar Barque of Ra — the Ark of Day confronting the Serpent of Night. Within its geometry, order resists entropy.
The gods navigate the currents of eternity; light endures through measured design.

EPOCH: Indo-Persian Sacred Illustration (c. 17th Century CE)
SUBJECT: The Ascension of the Divine City — Mount Meru Rising Above the Waters.
DESCRIPTION: A cosmic scene depicting the celestial city lifted above the deluge, representing the survival of divine order through cyclical destruction. The animals and figures below mirror the continuity of life as consciousness ascends to higher planes.
CLASSIFICATION: Mythic Continuation – Divine Architecture / Ascensional Ark of Preservation.

The Ascending City — memory elevated above dissolution. The architecture of the divine is not built to escape the flood, but to rise beyond it. Within its tiers are the laws of remembrance, preserving creation through alignment with cosmic order.

RUKMA VIMANA

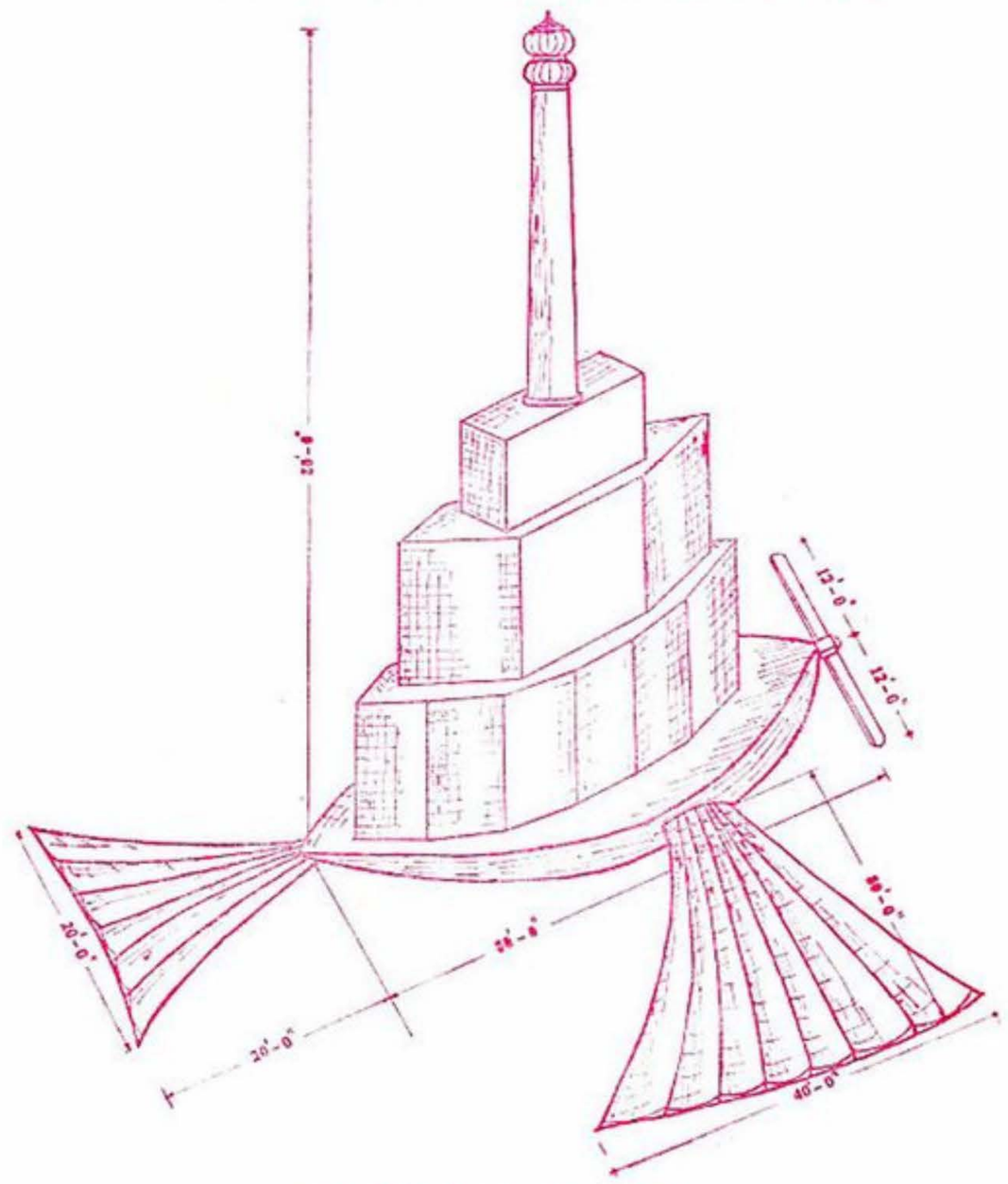


PROFILE

Drawn by
T. K. ELLAPPA,
Bangalore.
2-12-1923.

Prepared under instruction of
Pandit SUBBARAYA SASTRY,
of Anekal, Bangalore.

SHAKUNA VIMANA

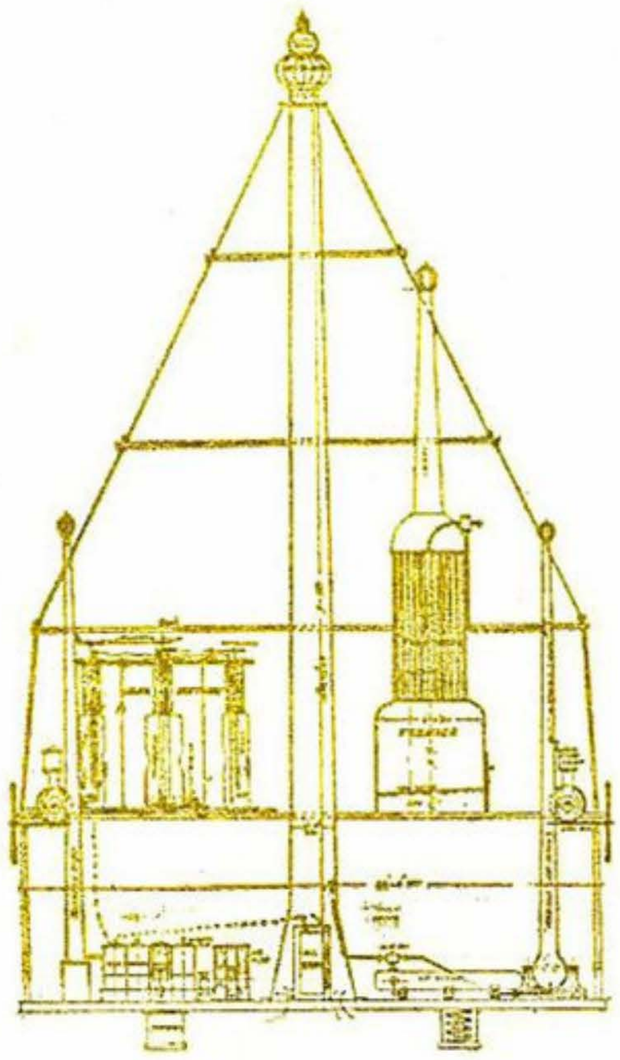


PERSPECTIVE VIEW

Drawn by
T. K. ELLAPPA,
Bangalore.
2-12-1923.

Prepared under instruction of
Pandit SUBBARAYA SASTRY,
of Anekal, Bangalore.

SUNDARA VIMANA

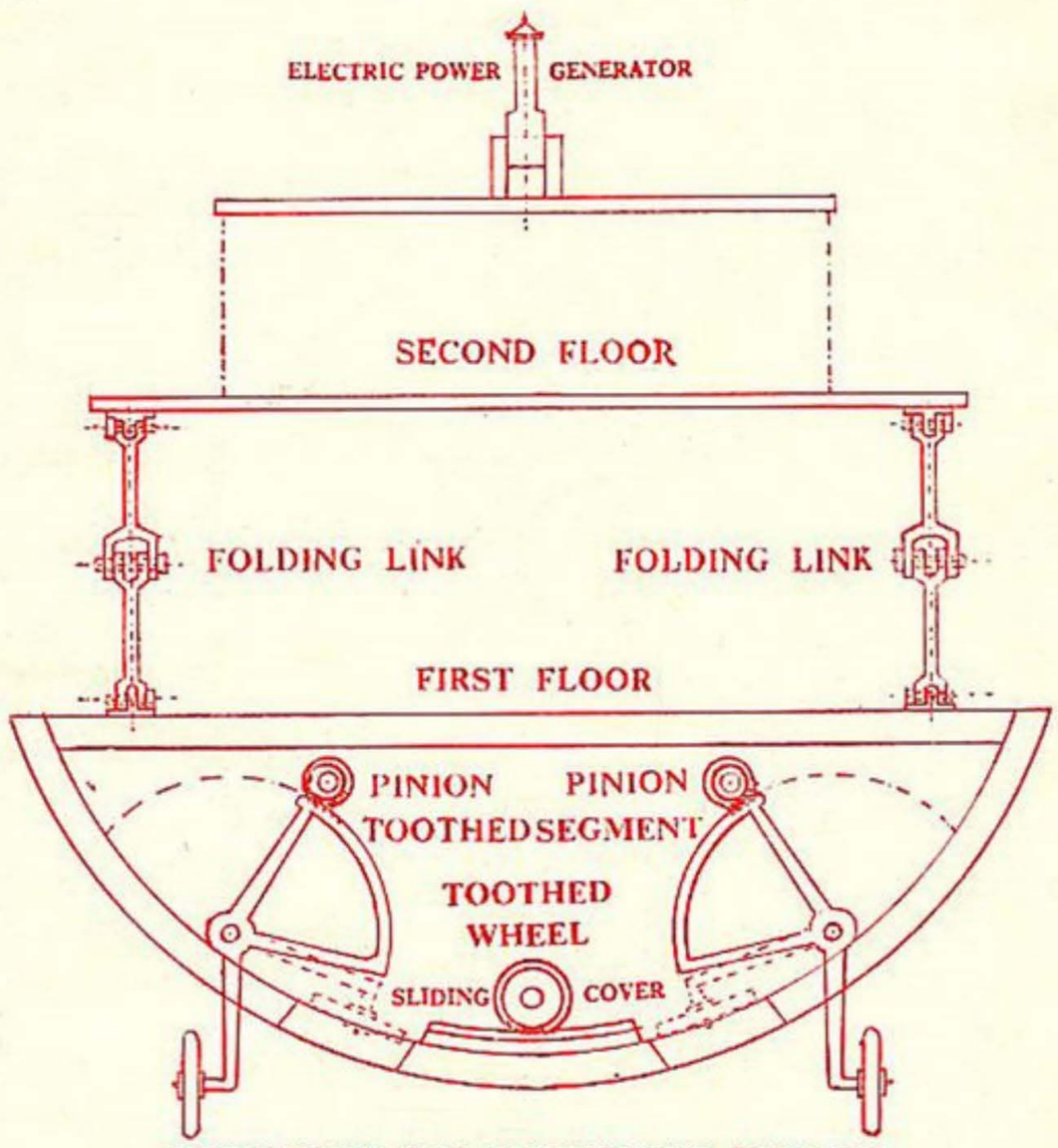


VERTICAL SECTION

Drawn by
T. K. ELLAPPA,
Bangalore.
2-12-1923.

Prepared under instruction of
Pandit SUBBARAYA SASTRY,
of Anekal, Bangalore

TRIPURA VIMANA



GROUND WHEELS WITH ELECTRIC MOTOR IN THE HUB

CROSS SECTION

Drawn by
T. K. ELLAPPA,
Bangalore.
2-12-1923.

Prepared under instruction of
Pandit SUBBARAYA SASTRY,
of Anekal, Bangalore

EPOCH: Early 20th Century (Bangalore, 1923 CE)
SUBJECT: Vimana Technical Diagrams — Rukma, Shakuna, Sundara, and Tripura Vimanas
DESCRIPTION: Modern reconstructions of ancient Sanskrit texts, these schematics attempt to translate the celestial architecture of the gods into mechanical form. Drawn under Pandit Subbaraya Sastry's instruction, they illustrate humanity's effort to recall divine design through the language of machinery.
CLASSIFICATION: Transitional Age – Proto-Industrial Divine Architecture / Reverse-Engineered Vimana Lore.

Vimana Schematics — the memory of flight rendered in geometry and gear. Here, the sacred ark is redrawn as machine; spirit interpreted through steel. What was once sung in mantra becomes diagram — the descent of divine architecture into human recollection.

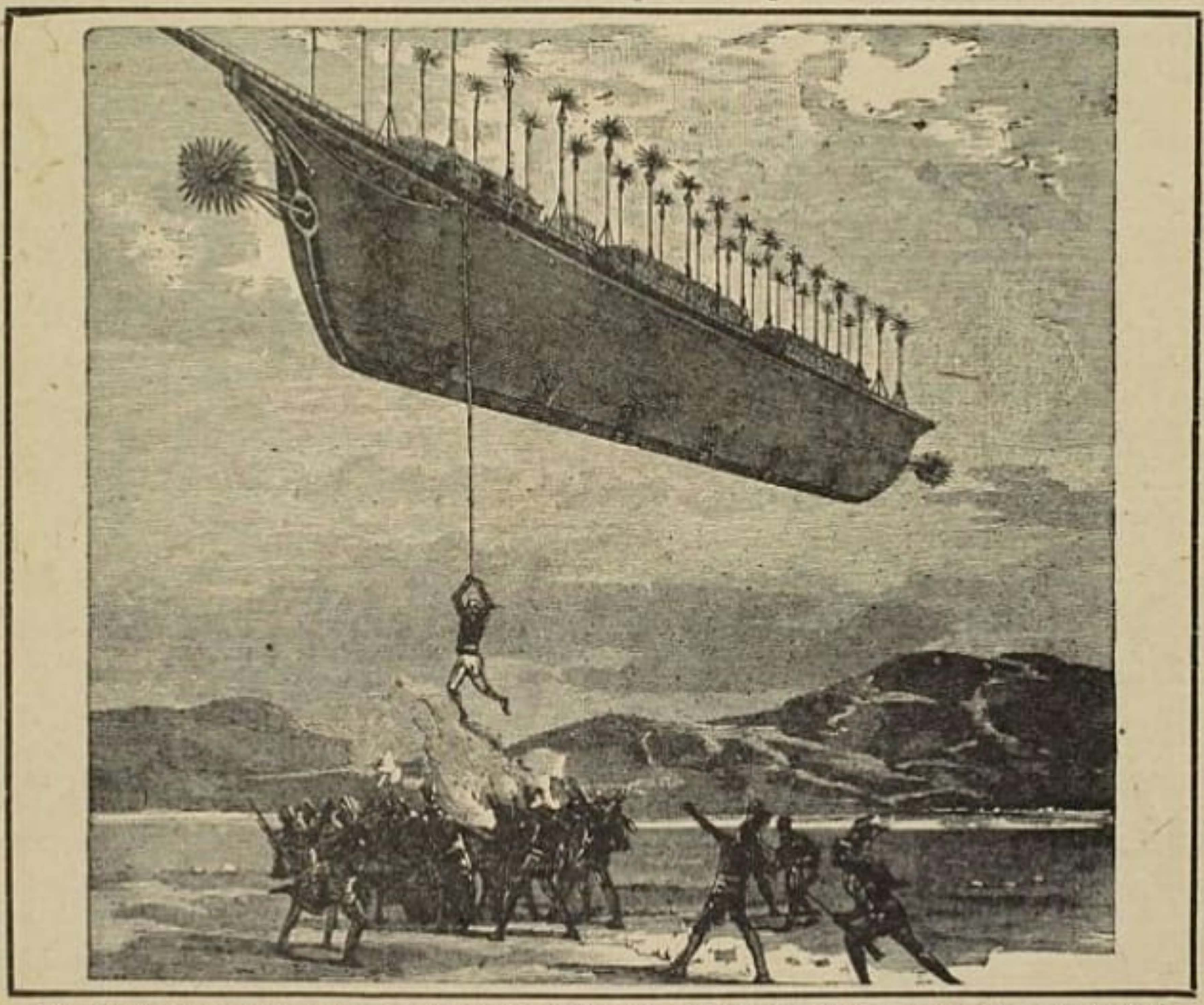
EPOCH: Contemporary Visionary Reconstruction (21st Century CE)
SUBJECT: Resurgent Vimana — The Golden Ark of the Gods Reimagined
DESCRIPTION: A modern visualization of the celestial chariot — not as machine, but as living temple. The golden form glides through the firmament, merging architecture and consciousness, embodying the reawakening of humanity's remembrance of divine design.
CLASSIFICATION: Restorative Epoch – Neo-Divine Architecture / Resonant Memory of the Flame.

Resurgent Vimana — the ark reborn in light. What the ancients described, what the scholars diagrammed, now returns as vision. The architecture of the divine is not invention — it is recollection. Matter once again harmonizes with spirit, and memory takes flight.

FRANK READE. JR., And His Queen Clipper of the Clouds.

PART II.

By "NONAME."



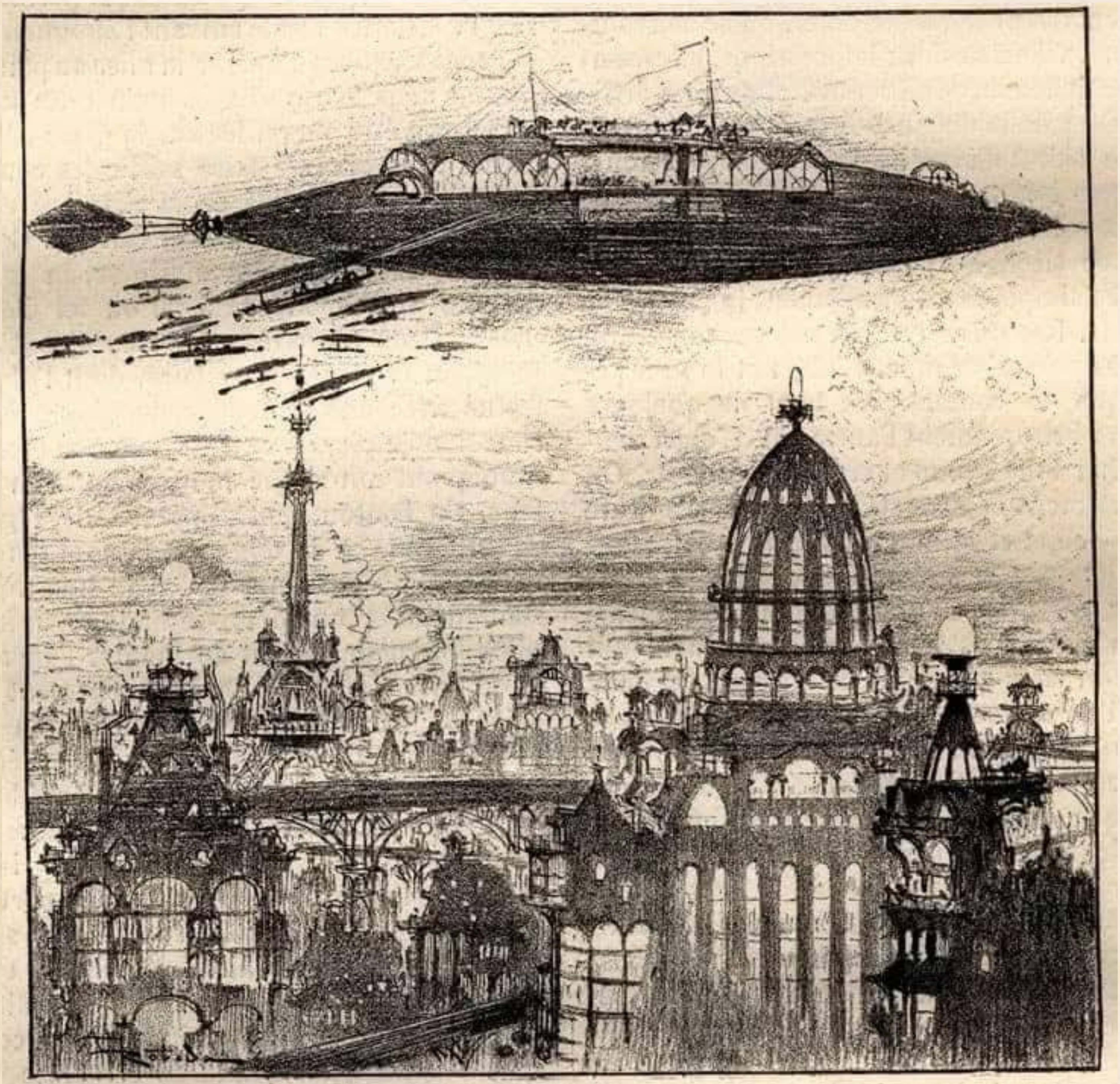
The amazed and enraged savages leaped upward, making frantic efforts to seize Pomp. But he was whisked beyond their reach. The Indians yelled and discharged their weapons at Pomp as he was carri-d skyward at the end of the rope which was attached to the air-ship.

EPOCH: Industrial Era (Late 19th Century CE)

SUBJECT: Frank Reade Jr. and the Queen Clipper of the Clouds — an early printed depiction of an aerial vessel rediscovered through collective memory. Framed as adventure literature, yet bearing unmistakable resonance with the celestial arks of prior epochs, this airship stands as a mechanical echo of divine architecture translated through industrial form.

CLASSIFICATION: Continuum of Memory – Mechanized Ark / Western Retrieval of the Divine Pattern.

The Queen Clipper of the Clouds — remembrance disguised as invention. The geometry of ascent reappears beneath the veil of fiction, bridging sacred craft and industrial design. Humanity was not imagining — it was remembering.

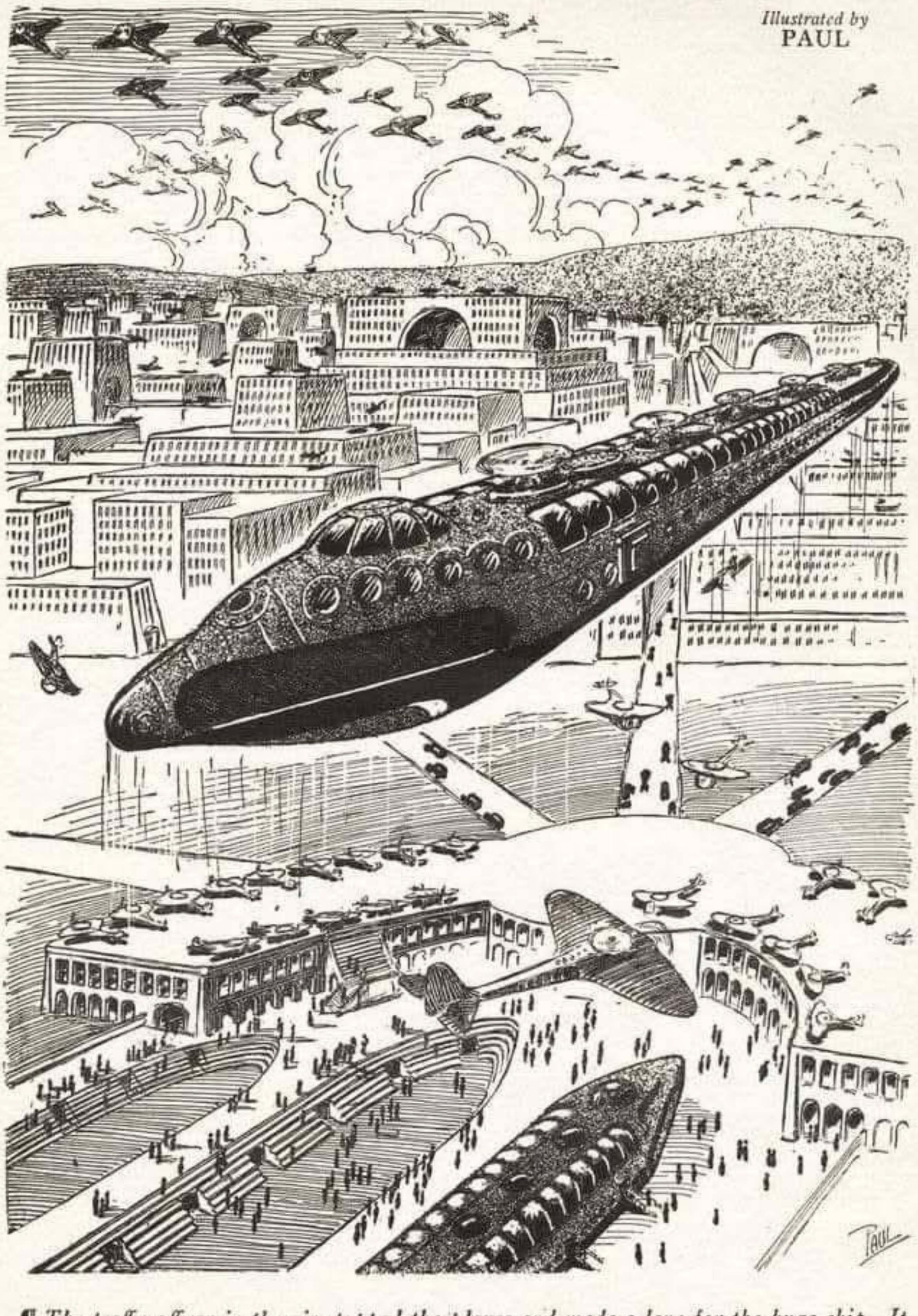


La vie électrique. — Dans l'Ouest s'avançait un gigantesque aéro-paquebot.

EPOCH: Electric Age (Late 19th – Early 20th Century CE)
SUBJECT: La Vie Électrique — The Electric Life — an illustration from early European visionary media depicting an electrified city and colossal aerial vessels. Far from fantasy, this represents humanity's rediscovery of atmospheric energy and sacred geometry through industrial consciousness. The domes, arches, and floating crafts mirror pre-reset Tartarian architecture and divine propulsion systems once known to the ancients.
CLASSIFICATION: Re-Emergent Memory – Electro-Architectural Continuum / Atmospheric Ark Restoration.

La Vie Électrique — when light returned to the architecture of man. The ether reclaimed its circuits, and forgotten laws reappeared as invention. The airships above and the domes below spoke one language: resonance. Divine architecture remembered itself through electricity.

Illustrated by
PAUL



¶ The traffic officer in the air stopped the planes and made a lane for the huge ship. It was moving slowly, but surely, the five large screws humming merrily, steadily pulling the now feather-weight ship toward the great adventure.

EPOCH: Hidden Technological Renaissance (c. 1930 CE)
SUBJECT: The Electric Aero-Ark — Reemergence of the Celestial Vessel.
Originally printed in La Vie Électrique and illustrated by Paul Renouard, this image is not imagination but memory. The craft depicted mirrors the harmonic proportions and etheric geometries of the ancient Arks — vessels once moved by sound, light, and divine intention. The accompanying text, written in precise mechanical language, quietly confirms this lineage. Humanity had not invented — it had rediscovered.
CLASSIFICATION: Restored Record — Ether-Architectural Continuum / Post-Cataclysmic Reconstruction.

The Electric Aero-Ark — a rediscovery, not a dream. Beneath the age of engines, the sacred patterns reawakened. Propelled not merely by machinery, but by remembrance — the world, unknowingly, rebuilding what the divine once set in motion.

EPOCH: Early Industrial Sky Age (c. 1910–1930 CE)
SUBJECT: The "Zeppelin" Over Köln — Transmutation of the Arkic Form.
Presented to the public as a technological marvel, the Zeppelin was more than human invention — it was an echo of celestial craft. Its aerodynamic symmetry, metallic resonance, and silent ascent mirrored the divine vessels of earlier epochs. These airships represented humanity's unconscious effort to replicate the architecture of ascension through mechanical means. The sacred had become industrial, yet the memory remained.
CLASSIFICATION: Transitional Epoch — Mechanization of Divine Geometry / Early Etheric Emulation.

The "Zeppelin" — a remembrance in metal. The Ark reborn through the engines of industry, its divine curvature adapted for the new sky. Beneath the surface of progress, the old forms return — ancient flight redisguised as modern wonder.

EPOCH: Early Industrial Sky Age (c. 1929 CE)
SUBJECT: Graf Zeppelin Over Köln — The Ark Above the Cathedral.
The photograph captures more than flight. The form above mirrors the sacred proportions below — the Ark hovering over the temple. The Zeppelin is not invention but imitation, a material echo of celestial design. As stone metether, sky met steel; the same divine geometry carried through different mediums.
CLASSIFICATION: Transitional Epoch — Industrial Echo of Divine Form / Etheric Continuum.

Graf Zeppelin over Köln — the Ark remembered in metal. Heaven's pattern reborn through human hands, passing once more above its own reflection.

EPOCH: Industrial Apotheosis (c. 1930s CE)
SUBJECT: The Unveiling of the Airship — Ceremony of the New Ark.
Thousands gathered beneath the looming hull, unaware they stood before a mirror of ancient divinity. What was framed as national pride was in truth a ritual of re-enactment — humanity repeating cosmic memory in industrial form. The crowd's reverence, the banners, the light: all echo the old rites of ascent. The Ark had returned, not through divinity, but through machinery.
CLASSIFICATION: Ritual of Industry — Reenactment of the Arkic Ascension / Mass Reverence of the Machine Age.

The unveiling of the airship — a ceremony of remembrance disguised as progress. The people looked upward once more, not knowing they stood before the Ark reborn.

EPOCH: The Reawakening (Contemporary Memory Phase — 2011 CE)
SUBJECT: The Celestial Ark — Reappearance of the Divine Vessel in Modern Vision (from Children Who Chase Lost Voices, dir. Makoto Shinkai).*
Makoto Shinkai's depiction of the radiant Ark transcends animation—it is remembrance in motion. The craft, rising through light and cloud, mirrors the geometry of the Solar Bark and Vimāna, yet it speaks through modern myth. In Children Who Chase Lost Voices, Shinkai reawakens Agartha—the inner Earth, the memory beneath memory—revealing that even cinema can serve as vessel for divine recall.
CLASSIFICATION: Cinematic Revelation — Etheric Architecture through Artistic Memory / Ark of Agartha.

The Celestial Ark — remembrance through art. Shinkai's vision carries the lineage of the divine craft into the modern psyche, reuniting heaven and underworld through beauty, sound, and light.
What was myth becomes motion; what was divine becomes memory once more.

EPOCH: The Reawakening (Contemporary Memory Phase — 2011 CE)
SUBJECT: Asuna and the Ark of Agartha — from Children Who Chase Lost Voices (dir. Makoto Shinkai).
A vision disguised as fiction. The Ark, suspended in light, bears the same divine architecture once spoken of in ancient record — a vessel between worlds. Shinkai remembers what others forgot. The child below does not look at wonder, but recognition.
CLASSIFICATION: Cinematic Continuum — The Ark Remembered / Memory Beneath the Myth.

The Ark returns through the language of dream.

Children
who Chase
星を追う子ども
Lost Voices
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